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not become too weak, and we have a fourteenth century figure, delicate and lovely, appealing to our finer senses, and thoroughly typical of its time. It presents to us a phase of Japanese Buddhist art which may be said to have run its last long race and won.

Our figure's charm, however, is its final undoing, for a reaction set in in the succeeding period against this universal expression of refined delicacy and tenderness. Extraordinary vigor of line took its place, but no tempering refinement. Pure religious incentive had ceased to prevail, and hero worship took its place, thus setting up a demand for individualism in contrast to previous religious zeal. At no time since has there been more than a temporary regaining of high sculptural power by Japanese artists. We are fortunate in securing this typical example of fourteenth century Buddhist sculpture, which may be said to herald the decline of sculptural art in Japan, but which, in this case, upholds a tradition of excellence and power not yet wholly lost.

In this connection this figure may have been known to some of the readers of the *Bulletin* as a much earlier example of Japanese sculpture, but we are placing it in the early Kamakura Period, where we believe it most probably belongs. This would make the statue not older than eight hundred years,—a goodly time, when considering the frail figure, and the destructibility of the material from which it is made. The wood is exceedingly light; the entire statue including the pedestal weighs less than four pounds. It may be *hinoki*, a light fragrant wood resembling our cypress in general appearance, but more like our cedar in quality.

We are indebted to Mr. Ralph King for the addition to the oriental section of the Museum of this charming and important example of Japanese sculpture of the Kamakura Period (1200-1400 A. D.).

J. A. M.

## THE MUSEUM LACE COLLECTION

In 1914 J. H. Wade presented to the Museum the Thomas Wilson collection of laces which had been brought together for exhibition at the Chicago World's Fair in 1893. This collection was assembled to show the development of lace from its infancy through the decadent machine lace of the nineteenth century.

Since the collection was formed, research has cleared up many doubtful points in lace history and the truth of many of Mr. Wilson's hypotheses has been called into question; however, the fragments of lace remain for study, and many of them are pieces of great interest for all lovers of this art.

During the last year the collection has been gone over thoroughly and is now in a condition where a large portion of it can be exhibited. Gallery II was rearranged in August with pieces from this collection and other laces that belong to the Museum, so as to give as comprehensive a view of the various epochs of lace history as may be possible.

It is hoped that the exhibition which will continue for several months may arouse the interest of lovers of lace in Cleveland so that it may be possible to augment the Museum collection and make it more useful for study purposes. When not on exhibition, arrangements can be made by telephone to see it.

The Needle and Bobbin Club of New York City has done remarkable work in New York and in other Eastern cities, and with such a study collection as this at The Cleveland Museum of Art the opportunity for forming an auxiliary of this club should be excellent. While the main society is in New York City there are auxiliaries in Washington, D. C., and Litchfield, Conn., and a large number of interested members at other points. The labors of Gertrude Whiting, Frances Morris, who is in charge of the Lace Collection at the Metropolitan Museum of Art, Marian Hague, and other interested members of the Society, have made this growth possible.

Among the lace pieces in the collection are some examples of cut work, the earliest form of point lace. It was only towards the end of the fifteenth century that linen came into use for costume and with the growth of luxury the use of linen without ornament of any kind was not much esteemed. Embroidery came into popular favor. Cut work evolved not only for costume but for ecclesiastical purposes. In cut work the worker cut first slits and later rectangular openings in the linen. The slits were then filled in with designs, made with the needle—the first attempt at point or needle lace. As the workers increased in proficiency the linen ground became less and less important, until nothing was left but the rectangular frame work of thread, on which the artist worked with the needle, filling in the

rectangular places with beautiful and varying designs in point work. This is the kind of lace that is called Reticella. There are several excellent examples of cut work and also of Reticella in the collection. Later, the linen frame work was replaced by a frame work made of braid or the artisan worked from nothing to make the beautiful lace called "Punto in aria"—literally, "a stitch in the air." All these types are exemplified by pieces in the Museum collection. Such was the success of Reticella and its popularity everywhere that the bobbin workers followed its designs, many of their pieces being practically based on Reticella patterns. At the same time designs characteristic only of bobbin work developed.

Contemporary with Reticella, darned netting or Burato was much in vogue. This was the ancestor of the modern fillet lace. Upon a net ground which the workers made the design was laid in with a so-called darning stitch. This was particularly used for ecclesiastical purposes.

There are examples of Venetian Point which show the development of the "Punto in aria" types, while the history of point lace is carried down through the eighteenth century with specimens of Point d'Argentan, Point Alençon and Burano Point. At the same time flounces and smaller fragments of the bobbin-made "Punto di Milano," pieces of Valenciennes, Mechlin and Brussels complete the outline of bobbin development.

W. M. M.

### \* CREAMER BY ZACHARIAH BRIGDEN

Mr. J. H. Wade's interest in the Museum has again been shown by his gift to the collection of early American silver of a creamer made by Zachariah Brigden (1734-1787) a well-known silversmith of Boston. This creamer, which dates from about 1775-80, stands four and nine-sixteenths inches in height, and the inverted pear-shaped body is supported by a round standard with a circular moulded base two and five-sixteenths inches in diameter. The handle is a double scroll and the rim of the body is finished with a succession of small scallops with circular indentations below each scallop which die away as they approach the nose or spout. The mark of the maker, Z B enclosed in a rectangle and separated by a pellet, appears on the under

\* See illustration page 127.